



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

are remote from commonplace. The result has been that, whether in landscape or in figure painting—in their representation of nature or of humanity—they have opened up new pathways for us, suggesting much more than they have disclosed. They have all carried us, more or less, from the real to the ideal; disclosing higher existences, through lower symbols, so that to what is sometimes said in disparagement, or in criticism, 'that is not what I ever saw in Nature'—the reply is just and adequate, 'No, it is not what you then saw, but what you might have seen, what nature was about to disclose to sympathetic souls, but did not to your eye at that particular time.'"

The chapters on Turner are perhaps the most interesting, as they are the most analytical and prejudiced. Any one can with sufficient inquiry and care compile a biography of an artist, but mature, personal convictions reflecting sympathetic understanding are far to seek. To Mr. Knight, Turner was the greatest landscape painter that ever lived and he gives good reasons for his belief. His estimates of Corot and Millet are just if less effusive, and his chapters on Rossetti, Watts and Burne-Jones have the charm of intimacy resulting from personal acquaintance. The book, which is well printed and illustrated, makes both pleasant and profitable reading.

**THE AMERICAN ART ANNUAL,  
VOL. VII.** Florence N. Levy, Editor, Fine Arts Building, New York. Price \$5.00 net.

Many will welcome with delight the new volume of this indispensable book of reference which is but just from the press. It contains not only information to be secured from no other source but constitutes an encouraging record of art activity in America. The Directory of Painters, Sculptors, and Illustrators contains 3,415 names, a gain of 714 over the list published in the previous issue. The Directory of Architects is the most complete ever compiled, containing 2,549 names. In both cases only those are listed who either have contributed to exhibitions of established merit or been en-

rolled as members of organizations of high standing. Information is given of new books on art and art magazines and a press list is furnished of prominent art writers and critics. One section is devoted to paintings sold at auction during the past two years, which, to collectors, naturally, is of much value. The special article is devoted to the life and achievements of Charles Follen McKim. Because of the bulk of statistics and directories the classified lists of art societies and their activities has been omitted, but will be given in full in Vol. VIII, which is promised early in the fall. The Art Annual is a book which should find a place in every public library.

**HOW TO APPRECIATE PRINTS.** BY FRANK WEITENKAMPF. Moffat, Yard and Company, New York, Publishers. Price \$1.50 net.

This book, which has now reached a third edition, is undoubtedly of much value to those who would acquire a sufficient knowledge of prints to find enjoyment in them. It is written by the Director of the Print Department of the New York Public Library in an informal, pleasant manner which presumably will hold the reader's attention and arouse his interest. It is not intended to be exhaustive nor yet scholarly, neither a dictionary, nor a text book. The chapters deal with etching, line engraving on metal, mezzotint, wood engraving, lithography, photo-mechanical processes and color-printing, as well as the care of prints and print collecting. The technique in each instance is carefully explained, but without the use of technical terms, or with as few as possible. In closing, the writer gives the following counsel: "Have your specialty, retain your most enthusiastic admiration for the form of art that pleases you best. But keep an unbiased eye and mind also for what is not so close to your heart. Be critical, but be liberal also. He who thinks and knows can much better afford to look indulgently at work that has faults—because he also sees what is good in it—than he who admires ignorantly."